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theus and Teucer looking out of it (Pausanias 1, 23, 10). J. G. Frazer<sup>1</sup> argues strongly that Aristofanes referred to this brazen image in *Birds*, 1128. Elsewhere Pausanias (10, 9, 6) tells us how the Argives sent to Delfi a bronze image of the wooden horse after the battle of Thyrea (? B. C. 414): *χαλκοῦν τινα ἵππον τὸν Δούριον δῆθεν ἀπίστευλαν ἐς Δελφοὺς*.

I would add that the Trojan horse appears on the back of an Etruscan mirror. A cut of this after Gerhard, *Etruskische Spiegel*, plate ccxxxv, is given in Taylor, *Etruscan Researches*, p. 367. A man standing near the animal aims at it such a blow with his hammer as suggests that in the artist's conception the horse is a brazen, or at least a metallic one, rather than one of wood.

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GIAN FRANCESCO BUSINELLO, CITTADINO  
ORIGINARIO VENEZIANO.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Medin, in his *Storia della repubblica di Venezia nella poesia* (Venice, 1904), mentions Gian Francesco Businello at p. 545 and in the bibliography further attributes hypothetically to this interesting seicentista a letter, of which a copy exists in Cod. Cicogna (Museo Civico, Venice), 870-2533, doc. 70. The letter relates the imprisonment of a Businello, "in una stanza terrena, in mano dei Todeschi," at Mantova, and describes the suffering from plague and wounds endured there.—This letter is not of Gian Francesco, but of Marcantonio Businello, a brother, who died in 1651. G. Francesco mentions the circumstance at st. 205 of his unedited "Che niole in ciel seren, che all' improviso":

Zà, da sette giandusse, mio fradello  
Fu da Andrichoz, mostro de natura,  
Fato preson in una sepoltura,  
A posto in Mantova appresso del Restello.

The same affair is discussed by Cicogna in his

<sup>1</sup>Pausanias's *Description of Greece*. Translated with a Commentary by J. G. Frazer. 6 vols., Macmillan. Vol. 2, p. 286.

*Inscrizioni Veneziane* (vi, p. 582), in the article on Marcantonio Businello, and apparently from sources other than this letter, which is not mentioned.

We may add to the bibliography of Medin in the same connection a poem by Businello on "Il conflitto navale, vittoria ottenuta contro Turchi, l'anno 1656 in giorno di Lunedì, li 26 giugno, correndo la festa di SS. Giovanni e Paolo." This poem occurs in many of the Businello mss. (Marc. ix, 7015, 7032, etc.). It is composed of eighty-nine endecasyllabic quatrains with interior couplet, beginning:

Averzo per la patria un di [var. *alfin*] la vena,  
Bramoso de cantar i so trionfi;  
Spiritosi concetti e versi sgionfi  
No aspetè, però, dalla mia pena.

Stts. 1-7 are an assertion by the author of the unpretentiousness of his attempt (canto per mio spasso); an announcement of the subject (le ruine de Turchi e l'aspre dogie); an apology for the disconnected narrative. 8-15 are a discussion of the day, punning on the word *lune-di*, when "è stà fatto—alla luna turchesca un gran affronto," and which though normally for the Turks a *festa*, and for us a *feria*, was for them a day of toil and for Venice a festival, through the intervention of San Zanipolo, whose day it was. 16-35 describe the beginning of the combat, the defeat of the Turks, imprecations on Mahomet by the victims, and the attempt of the Turkish admiral to rally his fleet. 36-41, the death of the Venetian commander, Marcello, where in spite of the author's disclaimer of 'concetti,' we have a rather surprising example of one: Marcello has won a victory in heaven by thrashing the moon, where the double sense of *in ciel* is entailed in the play on *luna*, 'the crescent.' 42-62, the renewal of the fight, the Christian attack, resembling a whirlwind, the despair of the Turks, the revolt of the Christian slaves. 63-75, an episode of a Turkish maiden, Melinda, who, in despair at the outcome of the conflict, and to avoid falling into the hands of the foe, takes poison. 76-89, "un longo panegirico de lode," especially of Mocenigo and Farnese, with mention of Bembo, Morosini, "el Barbaro, dei barbari flagello," Marcello and Badoer.

In the next edition of his important work,

M. Medin will, of course, note that of the numerous political poems given in cod. Cicogna 634-1086, and naturally falling within the scope of his book, some, dealing with events of the 1680-1690 wars, are attributed to a Businello. They cannot belong to the above cited Gian Francesco. In a forthcoming study of Businello's work, we will publish documents fixing his dates as 1598-1659. The false attributions here referred to will be discussed; new data concerning his life and writings will be offered from unedited sources, with an analysis of his dialectical and Italian works.

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#### GEBER AND THE *Roman de la Rose*.

To the Editors of *Mod. Lang. Notes*.

SIRS :—M. Ernest Langlois, in his study of the sources of the *Roman de la Rose*,<sup>1</sup> identifies one of the Latin writers on alchemy, consulted by Jean de Meun, in his task of vulgarizing the Latin learning extant in his day for the benefit of the laity, with "Djabar al Koufi," an Arabian alchemist who flourished in the eighth or ninth century. That this identification is incorrect was shown two years after the appearance of M. Langlois' monograph by M. M. Berthelot. The latter's work,<sup>2</sup> though authoritative, has been often overlooked by subsequent writers on Mediæval chemistry, and so far as the present writer knows has not been referred to by Romance scholars.

M. Langlois found the original of a portion of Jean de Meun's passage dealing with alchemy<sup>3</sup> in Manget, *Bibliotheca Chemica curiosa* (two vols., Geneva, 1702; vol. I, p. 519 ff.), under the title: *Summa perfectionis magisterii*, attributed to Geber (a Latinized form of "Djâber"). M. Berthelot shows<sup>4</sup> that this Latin work cannot be a translation from the Arab Geber (Abou Mousa Djâber ben Hayyân Eç-Coufy). It contains a defense

of alchemy (cf. *Rose*, v. 17020: *Alquemie est ars véritable*), whereas Avicenna (eleventh cent.) was the first writer on the subject to refer to any doubts as to the genuineness of the art. It refers to the sulphur-mercury theory (cf. *Rose*, vv. 17057-17059 :

Car tuit par diverses manières,  
Dedens les terrestres minières,  
De soufre et de vif-argent nessent,'

which was first developed by Avicenna, and is probably not much older. The processes of treating metals, and the scholastic manner of exposition, are those of the thirteenth century. Further, all the evidence goes to show that the Latin treatise in question was not translated from any Arabian writer at all, but was the work of an anonymous Latin author of the thirteenth century, who put it forth under the name of Geber in order to give it authority.

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#### ADDITIONAL NOTE ON *bicchèd bones*.

To the Editors of *Mod. Lang. Notes*.

SIRS :—À propos of my note on *bicchèd bones* in the April number of *Mod. Lang. Notes*, Professor Bright kindly calls my attention to a passage in *Eastward Hoe* which seems to have a direct bearing upon the etymology of this phrase. In Act II, Scene 3, Quicksilver exclaims: "I hope to live to see dogs' meat made of the old usurer's flesh, dice of his bones, and indentures of his skin." The figure, though not altogether clear, appears to be that of a dog's carcass. The flesh is dogs' meat; the bones are made into dice; the skin is used for parchment. To be sure, parchment, so far as I know, was never made out of dog-skin, though the skins of goats and other animals than sheep were used for this purpose. It is to be observed, however, that Quicksilver himself was aware that his figure was defective at this point, for he added immediately: "And yet his skin is too thick to make parchment, 'twould make good boots for a peter-man to catch salmon in."

Professor Bright reminds me further of the classical phrases, *alea canicula* and *damnosa cani-*

<sup>1</sup> *Origines et Sources du Roman de la Rose*, Paris, 1891, p. 142, note 4.

<sup>2</sup> *La Chimie au moyen âge*, 3 vols., Paris, 1893.

<sup>3</sup> *Le Roman de la Rose*, ed. Francisque Michel. 2 vols., Paris, 1864: vv. 17001-17031; 17061-17074.

<sup>4</sup> *Op. cit.*, vol. I, pp. 336-350.